The Style of Daniel Defoe in the Novel "Robinson Crusoe"

Salih Abdallah Ahmed Abdallah (1)
Associated Professor, Applied Linguistics, Faculty of Arts, University of El-Imam El-Mahdi, Sudan

Mohammed Agab Ali ELnaeem (2)
M.A holder in English Language, White Nile State, Sudan
Abstract
This study aims to investigate the style used by Daniel Defoe in his novel Robinson Crusoe. The study explores the style of writing in Defoe’s novel through features of style including diction (word choice) and syntactic structures. The researchers have used a descriptive analytical method to find out the elements of style used by the author in the story. The data were collected from different sources such as the original volume of the novel Robinson Crusoe, collections of English literature, books, periodicals, articles, websites established in the internet for the English literature. The findings revealed that the story is written in plain, straightforward, sequentially and lucid colloquial prose. Written in superb style, the language is simple and communicative all through. The study also revealed that the story is characterized by the use of minute details, the form of autobiography or the first person narrator as a narrative technique, the use of a nautical language to add a more depth to the realistic narration. The study concluded with some recommendations in relation to the analysis of the English literature.
Salih , Mohammed  

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**The Style of Daniel Defoe**

1. Introduction

1.1 Overview

Daniel Defoe's writing is among the most recognizable and influential writings of the eighteenth century. The powerful impact of Defoe's writing on other authors continues to this day. He was an obsessive reviser. His work is the result of a careful process of selecting only those elements essential to the story and pruning everything else away. He kept his prose direct and unadorned. There are many characteristics that qualify Daniel Defoe to be one of the most important writers in the eighteenth century; one of them is his style through the use of simple words, phrases, short sentences, nautical language and the new technique of writing English literature. Defoe puts his readers in a setting of the novel and lets them see what a character see and feel what a character felt.

This study is going to analyzes Daniel Defoe’s style in his novel Robinson Crusoe. The study can also contribute to deeper understanding of the central themes, plot and it’s reader’s view of the world.

1.2 Statement of the problem

The study attempts to explore the style of writing in Daniel Defoe’s Robinson Crusoe through features of style include diction (word choice), and sentence structure. Robinson Crusoe was the first novel in the English literature. It has a great impact on the following novels because of its plain, straightforward, sequentially and lucid colloquial prose style. Its simple and communicative language constituted a base for the writing style of novels during that time. For that, the analysis of style of Daniel Defoe in this novel may contribute in shaping the suitable style in novels writing.

1.3 Objectives of the Study

The study intends to achieve the following objectives:

1) To analyzes the style of Daniel Defoe in his novel Robinson Crusoe in terms of diction (choice of words) and syntax (word phrase, sentence structure).
2) To know the features of style used by Daniel Defoe in the novel Robinson Crusoe.
3) To examine the syntactic features used by Daniel Defoe in the novel Robinson Crusoe.

1.4 Questions of the study

This study tries to answer the following questions:

1) What are the major stylistic features used in Daniel Defoe’s novel Robinson Crusoe?
2) How do these features enhance the meaning of the novel?
3) What are the syntactic features used by Daniel Defoe in the novel?
Salih, Mohammed  

The Style of Daniel Defoe novel Robinson Crusoe in treating the theme?

4) How did Daniel Defoe use the diction (word choice) in the novel Robinson Crusoe.

1.5 Methodology of the study
The methodology opted for this study is descriptive analytical. The style is analyzed in order to explore the choice of words and features of syntactic structure of the novel "Robinson Crusoe".

1.6 Significance of the study
The finding of this study are expected to be very useful. This study can be used as a reference for literary studies especially with reference to the analyzed work. It will also be useful in providing information about the techniques of style analysis. For the other researchers, it may help in giving additional information about the technique of Daniel Defoe used in his novels in general. Also the findings of this study may help in enriching the knowledge of literary study especially of Daniel Defoe’s work.

1.7 Limits of the study
This study is limited to the analysis the style of Daniel Defoe in his novel Robinson Crusoe. The way Defoe followed in using language. In terms of style, concerning the writer’s diction (choice of words) and syntax (grammar or sentence structure). This novel contains sixteen chapters and this study discussed the whole novel.

1.8 Definition of key terms
In this study, style refers to a writer’s style is what sets his or her writing apart and makes it unique. Style is the way writing is dressed up (or down) to fit the specific context, purpose, or audience. Word choice, sentence fluency, and the writer’s voice all contribute to the style of a piece of writing. How a writer chooses words and structures sentences to achieve a certain effect is also an element of style (Kathleen 2003:19), diction refers to the writer’s choice of an individual word and syntax refers to the part of linguistics that studies sentence structure and grammar (Jirka :2011).

2. Biography of Daniel Defoe and his Works
2.1 Introduction
Kathy (2003:6) argues that “Remembered today as the writer of what is often considered the first English novel, Daniel Defoe was best known in his lifetime as a tireless author of pamphlets and periodicals. Penning works that many critics feel influenced more people than the writings of Addison, Steele, and Swift, he was once called the "Goliath of his Party." His voluminous output, his dedicated service to government leaders, and his commitment to justice still did
not win him the prizes he most desired: acceptance as a gentleman and respect as a writer. Although aware of Defoe's accomplishments as a writer, Jonathan Swift referred to him as "that fellow who was pilloried, I have forgot his Name."

2.2 Early life
Sublette (2003:5) maintains that "Daniel Foe was born in 1660 to committed Protestants who left the Church of England after the Act of Uniformity in 1662, following their Dissenting minister who refused to conform to the new laws. Descended from Flemish immigrants who came to England during Elizabeth’s reign, the elder Foe was a tallow chandler (Candlemaker) who saw to it that his son received a solid education at Morton's Academy. There he was prepared for the Presbyterian ministry, a future he eventually rejected about the same time he changed his name to the more illustrious-sounding Defoe. Throughout his life he worked energetically to achieve both social and financial success through careers in business, politics, and literature. No matter how close he came, however, these goals finally eluded him". Annee (1991) mentioned that "Daniel Defoe's early life was not easy. He was born about 1660 in London to a poor, but hard-working butcher who was, in addition, a Dissenter from the Church of England. Because his father was a Dissenter, Daniel was unable to attend such traditional and prestigious schools as Oxford and Cambridge; instead, he had to attend a Dissenting academy, where he studied science and the humanities, preparing to become a Presbyterian minister. It was not long, however, before he decided against the ministry. Living for the rest of his life in the strict confines of a parish seemed stifling. Daniel recognized his independent, ambitious nature and wanted to be a part of the rapidly growing business world of London. So, after a short apprenticeship, he decided to set up his own haberdashery shop in a fashionable section of London. In 1719, Defoe finished and published Robinson Crusoe, a long, imaginative literary masterpiece. It was popular with the public and has never lost its appeal to adventure and romance. Other novels soon followed, in addition to his multitude of articles and essays. But debts still plagued Defoe, and he died at 70, hiding in a boarding house, trying to evade a bill collector".

2.3 Daniel Defoe's works
Alba (1918:263) states that “In 1697 Defoe published his first important work An Essay upon Projects in which he
Salih, Mohammed

The Style of Daniel Defoe

expressed his ideas about the necessity of an English social reform. Like most thinkers of the new rising social class Defoe laid stress upon the value of education and assumed that it would solve all the social problems of the day. Four years later his The True - Born Englishman, a vigorous satire in verse, set forth his judgment on misconceived patriotism. It was in a similar spirit that Defoe wrote The Shortest Way with Dissenter (1702) conceived as an ironic attack against religious issues of the time. The pamphlet was publicly condemned as a piece of seditious writing and its author fined and imprisoned.

On the whole Daniel Defoe sensed the spirit of the age presenting in his novels those events and facets which had a special significance. Some of his novels, such as Moll Flanders (1721), offer a unique demonstration of the relationship between the individual of the day and the new bourgeois English society. Such a society was entirely absorbed and dominated over by the economic profits and interests. Therefore, the individual of the day was totally neglected or ignored. Consequently, everything in this book is centered on the value of money”.

2.4 Defoe’s death:
Daniel Defoe died on 24 April 1731, probably while in hiding from his creditors. He was interred in Bun hill Fields, London where his grave can still be visited.

2.5 Sources of Defoe’s fiction:
Peter and McIntyre (1952:1-7) maintain that "Daniel Defoe did take actual facts as a basis for his writings, his writings, nevertheless, were all his own. True, the Plague swept London; true, Alexander Selkirk did make a voyage to the New World, yet few could have fabricated such representations as Defoe had produced with each of these events, to cite only two. Defoe recovered facts to make fiction. He obtained the materials for his fiction from previous accounts of the life of peoples and works of travel, supplying the geographical and other details. He got his incentive for Robinson Crusoe from the actual experiences of Alexander Selkirk, and his sojourn on the island of Juan Fernandez off South America. He acquired more specific hints from other works. He studied Henry Neviles Isle of Pines, the account of an Indian's solitary stay on Juan Fernandez, also Dampier’s New Voyage round the World. Daniel Defoe, as far as it can be learned, never went very far abroad himself, but was intensely
Salih , Mohammed ———— The Style of Daniel Defoe

familiar with the progress of discovery, and knew a great deal about the various regions of the world, read assiduously and studied maps Captain Woodes Rodgers described, in a Cruising Voyage round the World, the solitary existence of Alexander Selkirk on Juan Fernandez for four years on the island. Captain Edward Cooke, in his Voyage to the South Sea, also described Selkirk's plight. From Misson's fictitious Voyage to the East Indians by Francis Leguat and his Companions. Defoe may have gleaned the knowledge of the growth of corn, an occupation who is found described in Robinson Crusoe. Smeek's book, Krinkle Kesmes, described a fabulous country in the unknown Southland. Technicalities of dates and names later found in Robinson Crusoe are found here. The story of the young lad in Smeek’s work resembles Crusoe himself”.

The Memoirs of a Cavalier was modeled on Gatien de Courtiz Memoires de M. d'Artagnan. a version of history, annals and memoirs. The Thirty Years War was depicted in this work by Defoe. In this, he not merely said that certain things happened, but he related how they occurred. Captain Singleton's story of his life consists of two parts ; one part dealing with travel and the other dealing with piracy, in this , Defoe worked in the same eclectic manner, and handled his material so deftly that it appeared spontaneous. The bricks came from other buildings; they were relied and cemented together with Defoe’s inimitable realism 2, For the journey across the dark continent of Africa, he resorted to Ogilby's Description of Africa. As to Moll Flanders, Defoe said that he merely edited a genuine history, but this reply does not carry much weight when one reads Moll’s opening statement Sometimes it is Moll that is speaking in this work, and at other times her creator putting his comments and cautions into her mouth. Defoe may possibly have read the career of an actual thief before writing Colonel Jacques At any rate , his picture of the underworld of London, and the way in which he describes the criminal classes, shows that he was familiar with the subject. Roxana, it was thought, was based on the career of the celebrated Mary Carleton. Defoe's was an eclectic method.

In all his fiction he used materials gathered from various sources, and he rarely missed an important work that would help him. One may conclude that Defoe assimilated the more important literature of travel, acquainted himself with most of the adventure stories in existence and worked up what he borrowed
Salih, Mohammed ——— The Style of Daniel Defoe

in a manner all his own. He took these wherever he found them and utilized them to give concrete detail and realistic coloring to inventions all his own. Daniel Defoe, it should be noted said that he was not a writer of fiction, but professed rather to be a chronicler of fact, a reporter of truth. But his desire for vividness and verisimilitude, and his use of these devices was a great milestone in the history of fiction, since this quality of life likeness is most applicable to fiction. "His work registers a remarkable advance in the art of flotation which he professed to despise3". His works were fiction in so far as the author himself produced his own story regardless of the fact that he consulted other sources. Simple reporting of things witnessed is not so much a feat of skill and genius as composing a starry, though based on fact, in such a way as to deceive readers into believing it to be perfectly true, and this especially when the author has no personal, first-hand knowledge of the facts so described”.

2.6 The influence of Daniel Defoe on the English novel

Robison Crusoe by the English merchant, journalist and novelist Daniel Defoe, first published on 25 April 1719, is amongst the pervasive, successful and influential stories in literature. Indeed, it has been called the first English novel. Robinson Crusoe found immediate hundred years of its initial publication, there were numerous British and European edition and adaptations on the Robinson Crusoe story include in the order of 150 abridged version specifically intended for children. No single book in the history of western literature has spawned more editions, continuations, imitations, translations, and sequels than Crusoe. whoever it should be noted that it did not achieve such immediate critical success. Robison Crusoe has implicitly entered our societal consciousness and is almost universally known. Robinson Crusoe has also been the inspiration for a plethora of cinematic and television production, which have helped cement its status in the enduring implicit public consciousness.

Skilton (1977) states that Robinson Crusoe is certainly the first novel in the sense that it is the first fictional narrative in which the ordinary person's activities are the centre of continuous literary attention. Before that, in the early eighteenth century, authors like Pope, Swift, Addison and Steele looked back to the Rome of Caesar Augustus (27 BC—14
The Style of Daniel Defoe


2.7 The place of "Robinson Crusoe" in the English literature

Nikoleishvili (2007:1-2) states that "Robinson Crusoe has undoubtedly attained the status of a myth, and continues to live outside its original context, time and culture. Scholars frequently refer to “the Crusoe myth,” (Spaas 98), “the Crusoe phenomenon” (James 1). Margaret Drabble states that Defoe “created one of the most familiar and resonant myths of modern literature” (qtd. In Spaas 98); Ian Watt claims that Robinson Crusoe is “almost universally known, almost universally thought of as at least half real,” and that it “cannot be refused the status of myth” (“Robinson Crusoe as a Myth” 313); French critic Arlette Bouloumie writes that Crusoe is “a mythological character through the mere fact that he has become autonomous” (qtd. in Spaas 98). To Michel Tournier, one of the best known French novelists, and an author of Friday and Robinson – a rewriting of Defoe’s Robinson Crusoe – the Crusoe myth is “one of the most topical and vital that we possess,” one that in fact “possesses us” (183). “Never has a myth been more living” than that of Robinson Crusoe, Tournier declares in a 1996 interview".

Pawar (2016:34) states that "Despite its simple narrative style, Robinson Crusoe was well received in the literary world and is often credited as marking the beginning of realistic fiction as a literary genre. Before the end of 1719, the book had already run through four editions, and it has gone on to become one of the most widely published books in history, spawning numerous sequels and adaptations for stage, film, and television".

3. Methodology of the Study

3.1 Introduction

The purpose of this thesis is to analyze the novel Robinson Crusoe using stylistic analysis and to show how meaning is constructed through different textual features. This section deals with the methodology of the study and is divided into four sections. It shows the methodology used to represent the style of Daniel Defoe in his novel Robinson Crusoe. It explains the sample, study design, data collection instruments and the procedures followed in revealing the style used in the novel.

3.2 Sample of the study

The sample chosen to represent the style of Daniel Defoe in this study is the famous novel Robinson Crusoe which is written in (1719).
Salih, Mohammed

The Style of Daniel Defoe

3.3 Study design
The study adopts the descriptive analytical method to find out the features of style used by Daniel Defoe in his masterpiece Robinson Crusoe.

3.4 Data collection instruments
The data were collected from different sources such as the original volume of the novel Robinson Crusoe, collections of English literature, books, periodicals, articles, websites established in the internet for the English literature.

3.5 Procedures
Presenting the way Defoe followed in using language. In terms of style, concerning the writer’s diction (choice of words) and syntax (grammar or sentence structure).

4. The Style of Daniel Defoe in the Novel "Robinson Crusoe"

4.1 Definition of style
Abrams (1981) defines the term style as "a manner of linguistic expression in prose or verse.” He further elaborates that the characteristic of style of a work or a writer may be analyzed in terms of its diction, or choice of its words; its sentence structure and syntax; the density and types of its figures of language etc" (Cited in Adane 2012:8).

Kathleen and Kimberly (2003:2) maintain that “Style is the control of language that is appropriate to the purpose, audience, and context of the writing task. The writer’s style is evident through word choice and sentence fluency. Skillful use of precise, purposeful vocabulary enhances the effectiveness of the composition through the use of appropriate words, phrases and descriptions that engage the audience. Sentence fluency involves using variety of sentence styles to establish effective relationships between and among ideas, causes, and/or statements appropriate to the task.”

Style on its own as defined by Lucas (1955:9) as the effective use of language, especially in prose, whether to make statements or to rouse emotions. It involves first of all the power to put fact with clarity and brevity.

Style has also been defined by Leech (1969) as "the description and analysis of the variability forms of linguistic items in actual language use.

Hockett (1973:556) feels very difficult to define the term 'Style'. In his own words "Roughly speaking, two utterances in the same language which convey approximately the same information but which are different In their linguistic structure can be said to differ in style".

Actually what we call style is according to Likhachov (1967:35) "a combination of his
The Style of Daniel Defoe

Salih, Mohammed

(writer's) perception of reality and the artistic method which he chooses."

Riffatarre (1959:413) has defined, 'Style' as an emphasis (expressive, effective and aesthetic) added to the information connected by the linguistic structure of meaning which is to say that language expresses and that style stresses ".

To conclude, style is a phenomenon differing in form from person to person, place to place, time to time and language to language. It is that specific or unique quality which can't be shared and imitated by others, because 'style' is the sum total of all specific features vested in the work of art. It is that creative individuality which spreads over all that a person does.

4.2 Types of style

Cuddon (2013:688) mentioned that "styles have been roughly classified and these crude categories are sometimes helpful according to language: scientific, expository, poetic, emotive, referential, journalistic, etc". Abrams (1999:303) states that "The modern critic Northrop Frye has introduced a variant of this long persisting analysis of stylistic levels in literature. He makes a primary differentiation between the demotic style (which is modeled on the language, rhythms, and associations of ordinary speech) and the hieratic style (which employs a variety of formal elaborations that separate the literary language from ordinary speech)".

Quinn (2006:402) maintains that "Style in literature is a particular manner of employing language. The term may refer to a period of literary history (Victorian style), or a genre (tragic style), a profession (legal style), or to an individual writer (Jane Austen's style). In the last case, the style is usually regarded as an index to the mind or personality of the writer".

4.3 Daniel Defoe's style

Alba (1918:266) states that "In the last two decades critics and commentators have made some progress in understanding and appreciating Defoe not as an intuitive genius but as a conscious craftsman who knew how to create the effects he had in mind. One of such critical interpretations aims at revealing the art of gradation stressing the anxiety of human solitude. Thus, Defoe's hero becomes the prototype of a literary brought by Joyce and Kafka to perfection. The degree of skill of the narrative technique in Robinson Crusoe ranks Defoe among the most gifted eighteenth century novelists. Dr. Johnson and Samuel Coleridge seem to be the first outstanding critics who proclaimed the real value,
Salih, Mohammed ——— The Style of Daniel Defoe

freshness and authenticity of this novel. Defoe possesses the unusual power of giving verisimilitude and vividness to his fiction. The value of the novel lies particularly in the minute and faithful description of the characters and natural setting proper for what is called atmosphere. The novel is appreciated then for the manner in which it discloses the specific English character of the age and the way it is made alive for the reader. The moral integrity of Crusoe spreads an atmosphere of naturalness and credibility all over the story. While the style of the novel is simple, sincere, precise and animated, the general mental vision spreads a cold, meditative and sad perspective of great dramatic impact. It is in fact an attitude towards life typical of a man of the Enlightenment."

Abir (2016:15) maintains that "From Maximillian E. Novak (2004) we get to know that "many of Defoe's critics have regarded his fiction as a kind of accident arising from his desperate need to support his family and to keep off his creditors. In The Rise of the Novel, Watt (2001) goes so far as to say that Defoe "is perhaps a unique example of a great writer who was very little interested in literature, and says nothing of interest about it as literature." In contrast Hammond underlines the novel's "lasting significance" that "surely lies in its consummate blending of divergent literary traditions and its fruitfulness as a source of myth." Furthermore, he concludes that "a story that has achieved the status of a fable must possess considerably literary and imaginative qualities and respond to some deep need in the human psyche."

Watt (1957) states that "Defoe's fiction is the first which presents us with the picture both of the individual life in its larger prospective as a historical process, and in its closer view which shows the process being acted out against the background of the most ephemeral thoughts and actions".

4.4 The style of Daniel Defoe used in his novel Robinson Crusoe

4.4.1 Summary of the story

Robinson Crusoe by Daniel Defoe is an adventurous novel. Captured at sea by the pirates, Crusoe is wrecked off the South American Coast on a desert island. Clever and resolute, he builds himself living quarters, cultivates food and brings some useful items from the shipwreck. After eighteen lonely years he finds a human footprint in the sand. In the twenty fourth year of his enforced isolation, he rescues a victim of the cannibals and names him Friday. The native proves a faithful servant until the
two are rescued by an English vessel in the twenty-eighth year of Crusoe's island residence. The novel leaves the message that a hard-working man, in spite of his difficulties, can win the odds of his life. He should have his resolute will; iron determination and fixed goal. His uncommon courage and military skill can banish all the obstacles of his life.

4.4.2 The style of the novel
The story is written in plain, lucid colloquial prose. Written in superb style, the language is simple and communicative all through. It is indeed an example of delicate art. Defoe is careful to avoid anything approaching the fantastic or improbable, thus, making the narrative absolutely convincing. There is no attempt at fine writing; the language as well as the style is straightforward, and without any frills.

The narrator of Robinson Crusoe, by Daniel Defoe, has a prominent style of depending on reason. Defoe, as a journalist, makes the novel seem real, not fiction by mentioning many details. There are lists of objects and actions which make the reader think that whatever happens to Crusoe is true. The author produces this impression of complete reality by employing three main methods which are (1) the using of minute details, (2) the form of biography or the first person narration and (3) the nautical language.

4.4.2.1 The use of minute details
In Robison Crusoe, Defoe gives his readers all kinds of minute details. Such details to be seen in Crusoe’s digging the cave, building the fence, collecting his crops of barley and wheat, hunting the animals, fighting the cannibals and the like. Defoe uses many details to make his novel seem realistic in an age not preferring imagination. From the beginning of the novel, he mentions the date and place of his birth and tells the origin of his family. Then, when he plans his escape from slavery, he lists down all the items he intends to take with him. Also, after he reaches the isolated island, he makes eleven voyages to the shipwreck to bring the necessary tools which he needs to live on the island. During this, he describes how he uses large spare of wood and a spare top mast to make a raft on which he carries his necessities to the isolated island. The narrator recounts in detail all the objects and tools he manages to get from the ship. After that, he starts to accommodate himself to live on the island. In that time, he recreates his English life, building homes, necessities, learning how to cook, and raise goats and crops.

For example, check out the following passage:
The generous Treatment the Captain gave me, I can never enough remember; he would take nothing of me for my Passage, gave me twenty Ducats for the Leopard's Skin, and forty for the Lyon's Skin which I had in my Boat, and caused everything I had in the Ship to be punctually deliver'd me, and what I was willing to sell he bought, such as the Case of Bottles, two of my Guns, and a Piece of the Lump of Bees-wax, for I had made Candles of the rest; in a word, I made about 220 Pieces of Eight of all my Cargo, and with this Stock I went on Shoar in the Brasils. (31)

Throughout the novel, Defoe presents not only specific details but also specific dates, lending an appearance or similarity to truth and or realism to the novel. Note, for example, the following passage from Chapter VIII, "Agricultural Experience": From the 14th of August to the 26th, incessant rain, so that I could not stir, and was now very careful not to be much wet. In this confinement, I began to be straitened for food: but venturing out twice, I one day killed a goat; and the last day, which was the 26th, found a very large tortoise, which was a treat to me, and my food was regulated thus: I ate a bunch of raisins for my breakfast; a piece of the goat's flesh, or of the turtle, for my dinner, broiled - for, to my great misfortune, I had no vessel to boil or stew anything; and two or three of the turtle's eggs for my supper. (104)

4.4.2.2 The form of autobiography
Defoe uses the form of autobiography or the first person narrator as a way of narration. The narrator, called Robinson, describes his own life and adventures. From the beginning of the novel, he uses the pronoun 'I', saying “I was born in the year 1632.” The narrator is involved in the actions, and he is a part of the plot. Crusoe is the hero of the novel, and the reader knows only what the narrator knows and describes. The reader is forced to take one point of view which is the vision of the narrator. This creates a lack of honesty in the novel, but it provides the reader with the psychological depth of the hero like the religious transformation of Robinson. The protagonist narrates his dream of the angel and his faith in God. Ezeaku (2013:68) supports this by stating that " in Robinson Crusoe Defoe used the autobiographical technique which enhances realism".

4.4.2.3 The nautical language
At last, the author uses a nautical language to add a more depth to his realistic narration. For example, Crusoe describes the details of his first voyage and the roads they sail through. He also
The Style of Daniel Defoe

Salih, Mohammed

Describes how his ship sinks while two other ships are driven away from their anchors. Furthermore, during his escape from slavery, he depicts that he sails on the African coast. In addition, he mentions that the captain of the voyage from Brazil to Guinea finds that they are in about eleven degrees north latitude. Generally, he gives a great attention to how long he travel by sea.

4.4.2.4 Straightforward, sequentially and simple language

Daniel Defoe writes in the straightforward manner of a chronicler or diarist. In fact, the central character, Crusoe, keeps a diary. Moreover, he tracks time by carving the days into a post. The narrator tells his tale sequentially, with one event following another, in simple language that even children can understand. In telling his tale, the narrator frequently reflects on how he went wrong and what he must do to set himself right with God.

4.5 Summary

This chapter contains a brief background of definition of style, types of style, characteristic of good style, Daniel Defoe style and procedure of the study. Also this chapter show the style of Daniel Defoe in his novel Robinson Crusoe.

5. Findings, Conclusion, Recommendations and Suggestions for Further Studies

5.1 Findings

Based on the analysis of Defoe's style in the novel Robinson Crusoe, the researcher has come with the following findings:

1- The novel is written in a plain and superb style.
2- The study revealed that the novel is written in a simple, communicative, straightforward, sequential and lucid colloquial prose.
3- The story is characterized by the use of minute details, the form of autobiography or the first person narrator as a way of narration, the use of a nautical language to add a more depth to the realistic narration.
4- The language is simple and communicative all through.
5- Daniel Defoe has a prominent style of depending reason. So, as journalist, he makes the novel seem real not fiction.
6- Daniel Defoe try to send message to those whom think that man can’t live alone and achieve such success in an isolated place.

5.2 Conclusion

Based on the findings of the study, the researcher found that although there are many novels written before Robinson Crusoe, it was the first novel that pictured reality. We could find instances of romance, hyperbolical, and
often times, improbable, even impossible situations. The language as well, paved the way to reality. The characteristics gave a position to Robinson Crusoe novel to be classified as a realistic story. To conclude what had been written about Daniel Defoe style in his novel Robison Crusoe one could say that he has great role in the development that happened in the English novel in the eighteenth century. He used his own technique of writing i.e the using of simple words and short sentences. One of the most noticeable feature of his way of writing Robinson Crusoe it is divided into chapters or parts. Moreover, he used few characters.

The researchers have found the reason that drives the writer use such style is that he believes that the writer’s style can regard as way he/she experimented with language to produce a piece of writing. He should have his special way of putting the words into papers conveys a certain meaning.

5.3 Recommendations

According to the above style analysis the researchers recommend the following:

1- Researchers of English literature are recommended to shed enough light on Defoe's writing style.

2- Analysis of writing style should pay much attention to
diction (word choice), sentence structure for better understanding of the techniques of good style.

3- Methods of style analysis with various techniques should be focused on from the lecturers of English literature at tertiary level.

REFERENCES


Salih, Mohammed

The Style of Daniel Defoe


Salih, Mohammed ——— The Style of Daniel Defoe

